

# O CLAP YOUR HANDS.

19

Trumpets  
in C.

Kettle  
Drums.

Violin  
Primo.

Violin  
Secondo.

Alto.

Tenore.

Air.

Bass.

Organo.

Williams's 2<sup>nd</sup> Set.

Volti Subito or V.S. Turn over quick.

V.S.



This page of a handwritten musical score, numbered 20, contains ten staves. The notation is as follows:

- Staff 1:** Treble clef, starting with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, mostly beamed together.
- Staff 2:** Bass clef, containing whole and half notes.
- Staff 3:** Treble clef, featuring a complex melodic line with many beamed sixteenth and thirty-second notes, including a B-flat.
- Staff 4:** Treble clef, similar to Staff 3, with dense beamed notes and a B-flat.
- Staff 5:** Treble clef, containing whole and half notes.
- Staff 6:** Treble clef, containing whole and half notes.
- Staff 7:** Treble clef, containing whole and half notes.
- Staff 8:** Bass clef, containing whole and half notes.
- Staff 9:** Treble clef, part of a grand staff with a bass clef on the bottom staff. It begins with a forte (*f*) dynamic marking and contains chords and moving lines.
- Staff 10:** Bass clef, part of the grand staff, containing moving lines.

At the bottom of the page, the word "Pedale" is written above a dashed line, indicating a pedal point or sustained bass.



This musical score is for a hymn titled "O clap your hands". It is arranged for a four-part vocal choir and piano accompaniment. The score is written on ten staves. The first four staves are for the vocal parts: Soprano (top), Alto, Tenor, and Bass (bottom). The last two staves are for the piano accompaniment, with the right hand on the top staff and the left hand on the bottom staff. The music is in a common time signature (C) and features a key signature of one sharp (F#). The vocal parts have lyrics written below them. The piano part includes triplets and other rhythmic figures. The page number "21" is in the top right corner. The text "Williams's 2nd Set." is at the bottom left, and "V.S." is at the bottom right.

O clap your hands O clap your hands O clap your hands all ye

O clap your hands O clap your hands O clap your hands all ye

V.S.



people; shout shout shout un-to God with the voice

shout un-to God with the voice of

people; shout shout shout un-to God with the voice of



the voice of triumph shout unto God with the voice of tri...

triumph shout unto God with the voice of triumph triumph triumph

triumph shout unto God with the voice of triumph triumph

of tri...



triumph for the Lord most high is terrible for the Lord most high is triumph the Lord most high is terrible the Lord most high is triumph for the Lord most high is terrible for the Lord most high is

Full Org: Soft Org:



*f* *Poco largo.* *Tempo primo.*

*f* *p* *f* *Poco largo.* *Tempo primo.*

*f* *p* *f* *Poco largo.* *Tempo primo.*

terrible, for the Lord most high is terrible; He is a great King

the Lord most high is terrible; *f* *Poco largo.* *Tempo primo.* over

terrible, for the Lord most high is terrible; He is a great King over

*f* *p* *f* *Poco largo.* *Tempo primo.*

Full Org:

Williams's 2nd Set: *Poco Largo.* Rather Slow. *Tempo primo.* in the Original time.

V. S.



o-ver all the earth over all the earth over all the earth the earth the earth over all over o-ver all the earth over all the earth



the earth. He is a great King over all the earth.

all over all the earth. He is a great King over all the earth.



Minore.

Voice Affettuoso. vide page 13.

He shall choose our in\_heritance,

Andantino dolce.

he shall choose our in\_heritance for us,

he shall choose our in\_heritance

for us, the excel\_lency of Jacob whom he loved.

Andantino dolce. a slow and sweet movement.



Omnes Full.

Roll.

Omnes Full.

Omnes Full.

Sing praises, sing praises to God, sing praises to God, sing praises to

Omnes Full.

Sing praises, sing praises to God, sing praises to God, sing praises to

Omnes Full.

Chorus, Full Organ.

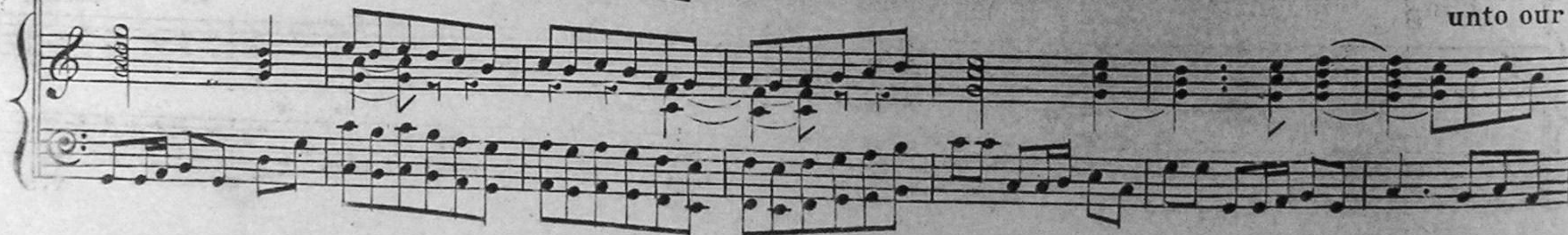




God, sing praises sing praises prais...es un...to our King



God, sing prais...es un...to our King



unto our



un\_\_to our King sing praises.

un\_\_to our King un\_\_to our King sing praises.

un\_\_to our King our King sing praises.

King un\_\_to our King our King sing praises.

V.S.



This musical score is for a hymn titled "Hallelujah". It is arranged for a choir and piano. The score is written on ten staves. The first two staves at the top are for the vocal parts, likely Soprano and Alto. The next four staves (3-6) are for the piano accompaniment, with the right hand on staves 3 and 4, and the left hand on staves 5 and 6. The bottom two staves (7-8) are for the vocal parts, likely Tenor and Bass. The lyrics "Hallelujah" are written below the vocal staves, with some lines continuing onto the piano staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piano part includes arpeggiated chords and flowing sixteenth-note passages. The vocal parts have a melodic line with some syncopation. The overall style is characteristic of early 20th-century hymnody.

Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Halle - lujah

Hallelujah Hal - le - lujah Hal -

Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Hal - le - lujah Hal -

Hal - le - lujah



A musical score for a hymn titled "Hallelujah". The score is written for a choir and piano. It consists of ten staves. The first five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and a fifth voice part), and the last five staves are for the piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics "Hallelujah Hallelujah Hallelujah Amen Amen Amen." are written below the vocal staves. The piano part includes a variety of musical textures, including chords, arpeggios, and melodic lines.

Hallelujah Hallelujah Hallelujah Hallelujah Amen Amen Amen.

lelujah Hallelujah Hallelujah

lelujah Hallelujah Hallelujah Hallelujah Hallelujah Amen Amen Amen.

Hallelujah Hallelujah Hallelujah Hallelujah



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N.B. It is of importance to choose that part in singing, which best agrees with the tone and compass of the voice; — also to consider the particular expression which it requires. — To the **Bass** belongs a bold and majestic accent: To the **Tenor**, a firm and manly style: the **Contra** should be soft and insinuating: and the **Treble**, peculiarly sweet and delicate. — The higher notes of the **Bass**, and indeed of all the other parts, are to be sung softer than the lower ones. **J.W.**